

Journal of Synagogue Music

December 1990 • Tevet 5751 • Vol. XX • No. 2

From the Editor *Jack Chomsky* 3

Articles:

A Self-Study in Jewish Liturgy *Samuel Rosenbaum* 4

Introduction

Unit: Liturgy of the Rosh Hashanah Musaf Service *Hayyim Kieval* 6

The Cantor and the Rabbi *William Lebeau* 14
Ve Kara Zeh El Zeh Ve-Amac Kadosh

The Oldest Jewish Choir *Joshua R. Jacobson* 24

The Hazzan as Spokesman of the Congregation *Max Wohlberg* 28

Journals for Cantorial Music *Akiva Zimmerman* 33

Review Section:

Video Review: "Great Cantors of the Golden Age" *Robert S. Scherr* 36

Music Review: *Ashira Lashem B'chayai* *Ira S. Bigeleisen* 39
(*Testament of Song*), Edited by Charles Heller

Music Section:

Exoerts from *Ashira Lashem B'chayai* *Charles Heller, editor* 42
(*Testament of Song*)

Mimkomcho *Moshe Taube* 46

Esa Einai *A.M. Himmelstein, arr. Ray Smith* 52

JOURNAL OF SYNAGOGUE MUSIC, **Volume XX**, Number 2
December 1990 / Tevet 5751

EDITOR: **Jack Chomsky**

MANAGING EDITOR: **Samuel Rosenbaum**

EDITORIAL BOARD: **Ira Bigeleisen, Stephen Freedman, Edwin Gerber, Paul Kowarsky, Robert Scherr, David Silverstein.**

OFFICERS OF THE CANTORS ASSEMBLY: **Robert Kieval**, President; **Nathan Lam**, Vice President; **Stephen J. Stein**, Treasurer; **Abraham Lubin**, Secretary; **Samuel Rosenbaum**, Executive Vice-President.

JOURNAL OF SYNAGOGUE MUSIC *is a semi-annual publication. The subscription fee is \$15.00 per year. All subscription correspondence should be addressed to Journal of Synagogue Music, Cantors Assembly, 150 Fifth Avenue, New York, New York 10011.*

Articles and Letters to the Editor should be addressed to Cantor Jack Chomsky, Editor, Journal of Synagogue Music, 1354 East Broad Street, Columbus, Ohio 43205. Telephone is (614) 253-8523. Fax is (614) 253-6323. Articles should be typewritten and double-spaced. Music and musical examples should be photo-ready. Material can also be sent on computer disks as follows: IBM-compatible 5 1/4" or 3 1/2" using WordPerfect5.1 software or Macintosh 3 1/2" using Pagemaker software. For further questions, contact the editor.

Copyright © 1990, **Cantors Assembly**

FROM THE EDITOR

We are pleased to introduce in this issue Rabbi Hayyim Kieval's self-study course in Jewish Liturgy. Rabbi Kieval is a long-time teacher of many hazzanim, both as an instructor at the Jewish Theological Seminary and as frequent visitor to the national conventions of the Cantors Assembly. His first contribution examines the liturgy of the Rosh Hashanah Musaf Service, analyzing the structures and origins of ***Malkhuyot, Zikhronot, and Shofarot***. Hazzan Samuel Rosenbaum provides an introduction to Rabbi Kieval and the concept of the self-study course in general.

The current issue also showcases two memorable speeches delivered at recent Cantors Assembly Conventions: Rabbi William Lebeau's "The Cantor and the Rabbi" from the 1990 Convention, and Max Wohlberg's "The Hazzan as Spokesman of the Congregation" from the 1988 Convention.

Joshua Jacobson's account of his research into Jewish choral singing in Yugoslavia will be of interest to the historian and performer alike. Akiva Zimmerman's summary of Journals of Cantorial Music, spanning more than a century, is of great value to anyone interested in research now or in the future.

The Review Section examines "Great Cantors of the Golden Age," a video produced by Murray Simon under the auspices of the National Center for Jewish Film at Brandeis University. Charles Heller's collection of z'mirot, ***Ashira Lashem B'chayai (Testament of Song)*** is also reviewed in this issue.

The Music Section includes excerpts from ***Ashira Lashem B'chayai*** (*see* above) and two recitatives: Moshe Taube's ***Mimkomcho*** and A.M. Himelstein's ***Esa Einai***. Thanks to Moshe Taube and Paul Kowarsky, respectively, for submitting these items.

-Jack Chomsky

A SELF-STUDY COURSE IN JEWISH LITURGY

INTRODUCTION

SAMUEL ROSENBAUM

In response to a long-expressed need, the Cantors Assembly is pleased to provide a home study course in Jewish Liturgy, offering in outline form a comprehensive review of the inner meaning and the central theological concepts of the major prayer services of the Jewish calendar.

Offered in the pages of the *Journal of Synagogue Music*, the course will deal with the tefillot recited by the Hazzan on **Shabbat**, Shalosh Regalim, Yarnim Noraim, Hanukkah, Purim, Tisha B'Av, and Rosh Hodesh. The student will find references to such primary sources as Talmud, Mishnah, Tosefta, Gemara, Midrash, as well as such medieval liturgical classics as **Seder Rav Amram**, **Siddur Rav Sadiah**, **Siddur Rashi**, etc.

In addition, where appropriate, there will be references to the major secondary sources, such as Elbogen, Davidson, Goldschmidt, Liebreich, etc. As the material requires, mention will be made of significant variances from the Yemenite and Italian rites.

All in all, the course will attempt to provide the professional and lay reader alike with a major compendium of liturgical information.

We are pleased that the instructor for the course will be Rabbi Herman Hayyim Kieval, for 22 years Visiting Professor in Liturgy at the Jewish Theological Seminary. He has also taught at SUNY Albany, served as a Rosensteil Fellow at Notre Dame University and as Lecturer at Princeton Theological Seminary. The Burning Bush Press published his major work, **High Holy Days, Book I, Rosh Hashannah**, and he was popular contributor of articles on Jewish Liturgy to the *Encyclopedia Judaica*. He is currently at work on a second volume on high holy day liturgy, **Kol Nidre Night**. He also serves as Adjunct Professor of Religious Studies and the Director of the Institute for Jewish-Christian Studies at Siena College, Loudonville, New York.

HAZZAN SAMUEL ROSENBAUM is Executive Vice-President of the Cantors Assembly.

Rabbi Kieval is a graduate of the Jewish Theological Seminary of America, where he received his *smicha* as Rabbi and the degree of Master of Hebrew Literature. In 1971, he was awarded the degree of Doctor of Hebrew Literature. He was and continues to be the popular instructor of an entire generation of graduates of the Cantors Institute.

The course will be divided into units on the various holidays. Unit One, which follows, will cover the liturgy of the Rosh Hashannah Musaf Service.

We hope that our readers will find this anthology of liturgy a helpful addition to their library and that each Cantors Assembly member will take some private time for study and for a renewal of faith and religious outlook.

In those areas where there are sufficient colleagues to form a group study course, this program should provide a meaningful curriculum for an ongoing course from which all could benefit, not only intellectually and professionally, but socially, as well.

We would appreciate hearing from you with your reactions to this program. Your suggestions will be much appreciated and will help to make the course more useful to your needs.

One of the major aims of the Cantors Assembly over the next few years in *Tikun Tefillah*, a plan to make the content, the inner meaning of the tefillot, and the literal understanding of the text more accessible to layperson and professional alike. This is an important way in which we can raise the appreciation of our congregants of the meaning of prayer in their lives and the role of the Hazzan in bringing the words of the liturgy to life.

If Hazzanut is to survive, it must again become meaningful, moving and within the reach and understanding of the men and women of our congregations.

SELF-STUDY IN JEWISH LITURGY

Instructor: **RABBI HAYYIM KIEVAL**

Unit: Liturgy of the Rosh Hashanah Musaf Service: The Central Theological Concepts...Zikkaron, Teru' ah/Shofar, and Malkhut

I. Guiding principles in studying Jewish liturgy.

A. The words of the statutory/mandatory prayers (tefillah **shel hovah**) **were** carefully selected by the Tanna'im and Amora'im to express specific religious ideas. Consequently, the Siddur and Mahzor constitute an authentic expression of Jewish theology in a popular medium.

B. These theological ideas were derived largely from the Tanakh and mediated through Midrash Aggadah; the language of the prayers is essentially Biblical (l'shon ha' mikra). The wording of the mandatory prayer texts falls under the jurisdiction of Halakhah (**Hilkhot Tefillah in any** given code of Jewish law).

II. Biblical sources of the core theological concepts of Rosh Hashanah.

A. The "first day of the seventh month" was not identified in Biblical times as "the New Year." (The words "Rosh Hashanah" are nowhere found in the Torah and only once in the Tanakh - in Ezekiel 40: 1, where these words, curiously, refer to the tenth day of the seventh month, which corresponds to Yom Ha-Kippurim!). The "first day of the seventh month" is designated in the Torah in two ways:

1) In Numbers 29:1, it is called **yom teru'ah** "a day of sounding the horn" (the **Torah sheh-b' al peh** eventually established the horn of choice to be that of a ram, shofar shel 'ayil).

2) In Leviticus 23:24, it is called **shabbaton zikhron teru'ah**, "a day of complete rest commemorated by sounding the horn." The phrase **zikhron teru'ah** **is** obscure; the new Jewish Publication Society translation renders it as "a sacred occasion commemorated with loud blasts."

RABBI HAYYIM KIEVAL is Adjunct Professor of Religious Studies at Siena College and Director of its Institute for Jewish-Christian Studies. From 1958-1980, he was Visiting Professor at the Jewish Theological Seminary.

3) The Midrash Halakhah had its own solution for the two Pentateuchal designations: yom **teru'ah** referred to a Rosh Hashanah which fell on a weekday and the Shofar could be sounded, while **zikhron teru'ah** referred to a Rosh Hashanah which fell on Shabbat when only a **zikkaron** (verbal reminder) of the Shofar could be expressed through words of prayer.

B. Two theological motifs may be distinguished in these, the only two Biblical passages which refer directly to the religious character of this day:

1) The motif of Teru'ah-later also designated as **Shofur**. The sounding of a ram's (or any other kosher animal's) horn obviously possessed a real - albeit obscure - religious significance when it was addressed, like "a prayer without words" to God.

2) The motif of **Zikkaron**, "commemoration" or "remembrance."

3) The juxtaposition of these twin motifs is clarified somewhat by Numbers 10:9- 10.

"When you **are** at war in your own land against an aggressor who attacks you, **va-hare' otem ba-hatzotzerot, you shall sound short blasts on the trumpets, v-nizkartem lifnei 'Adonai 'Eloheikhem, that you may be remembered before the Lord your God** and be delivered from your enemies. And on your joyous occasions, **u-v' mo' adeikhem u-v'roshei hodsheikhem, your fixed festivals and new moon days, u-t' ka' atem ba-hutzotzerot, you shall sound the trumpets over your burnt offerings and your sacrifices** of well-being, and they shall be **I-zikkaron lifnei 'Adonui 'Eloheikhem, a reminder of you before the Lord your God, I am the Lord your God.**"

4) The purpose of sounding loud blasts on a horn - whether in time of crisis or on a festive occasion - was clearly to elicit God's merciful remembrance of the Covenant, made with the Patriarchs, to deliver the people who call out to Him through this wordless medium.

5) The liturgy for Rosh Hashanah **continually adverts to the scriptural motifs of Teru' ah/Shofar and Zikkaron. The formal liturgical name for Rosh Hashanah is Yom ha-Zikkaron; the statutory prayers also use the name Yom Teru' ah.** But **Yom ha-Din ("The Day of Judgment")** is not used in the mandatory liturgy because it has no Biblical antecedents, although Judgment is a frequent aspect of Rosh Hashanah in the Talmudic literature

and became a major motif in the Piyyutim for Rosh Hashanah.

III. These theological ideas were incorporated into the Rosh Hashanah liturgy.

A. The Tanna'im distinguished the Rosh Hashanah liturgy by composing prayers which emphasize the Biblical teachings. The most significant way to incorporate a theological idea into the worship is to formulate it through a **berakhah**. In the Musaf service for Rosh Hashanah (and perhaps originally in Shaharit), these unique **berakhot are three** in number: one each for the concepts of Zikkaron, **Teru' ah/Shofar, and Mulkhut**.

1) The specific berakhah for **Zikkaron is "Praised are You, Lord who remembers the Covenant"** (*zokher ha-brit*); it culminates the prayer unit known as **Zkhronot**.

2) The specific berakhah for **Teru' ah/Shofar is: "Praised are You, Adonai, who hears the sound of the blast** (of the Shofar) of the people Israel with compassion." (The word **shofar** is not in the Hebrew text because the Tanakh does not specifically relate this instrument to Rosh Hashanah). This **berakhah** ends the prayer unit **Shofurot**.

3) Zikhronot and Shofurot are older than Mulkhuyot as is evidenced by the fact that the former were already associated together in the ancient (and virtually obsolete) liturgy for public fast days, along with the **teki'ot** (see Mishnah Ta'anit 2:3). The motif of **Malkhut Ha-Shem** is, of course, prominent throughout the Tanakh but it is not associated with "the first day of the seventh month." It was only after a lengthy evolution of this concept that the Tanna'im linked it with Rosh Hashanah and incorporated it into the New Year liturgy.

4) Even then, however, they failed to provide a separate and distinct benediction for **Mulkhuyot - as they had for Zikhronot and Shofurot**. It is not clear whether this treatment of Mulkhuyot is due to the lack of a Biblical source for associating the concept of Divine Kingship with "the first day of the seventh month"* or because the structure of the Amidah for Rosh Hashanah was already fixed. The Mishnah (Rosh Hashanah 4:5) records a debate among the Tanna'im over **whether** Mulkhuyot should be coalesced with **Kedushat ha-Shem** (the third **berakhah** of the Amidah) or with **Kedushat ha-Yom** (the fourth **berakhah**). **The final** decision was the latter, and it has remained in the classical liturgy to this day.

B. The emphasis on ***Malkhut Ha-Shem, the*** Kingship/Sovereignty of God (“kingship” is a more accurate rendering of ***malkhut than*** “kingdom”) is seen not only in the Tanakh but throughout the siddur; some form of the root *mlk* may be found on any ***given*** page. It is incorporated into the halakhically acceptable formula for all bcrakhot through the phrase, ***melekh ha-’olam***, “Sovereign of the Universe.”

1) This Kingship aspect of the Godhead, however, must **have** assumed increased importance when the Jews lost their political independence and came under the domination of powerful empires - like imperial Rome - which ascribed divine status to their own heads of state.

2) In the recitation of ***Keri’at Shema, the*** concept of ***kabbalat ’ol malkhut shamayim*** (“accepting the yoke of God’s Kingship”) became prominent (probably) during the war against Rome and the revolt against the Hadrianic decrees. The twice-daily reaffirmation of allegiance to ***Malkhut Ha-Shem served*** as a protest against human pretensions to supreme sovereignty. The concept of God’s Kingship, which was only implicit in the ***Shema’ Yisrael, was*** made explicit when the Tanna’im inserted the non-scriptural phrase, ***Barukh Shem kevod malkhuto l-’olam va-’ed, (used*** as a response in the liturgy of the Jerusalem Temple) between ***Shema’ Yisrael*** and ***V-’ ahavta. This*** unprecedented interruption in the text of the ***S***hema’ has become so familiar over the centuries that we no longer marvel at the boldness of the Tanna’im who first introduced it!

C. In addition, the Tanna’im of the 2nd century C.E., notably R. Akiba, created a specific prayer unit for the Rosh Hashanah worship to emphasize this crucial theological belief, namely, ***Malkhuyot***.

1) The New Year festival was deemed an appropriate occasion for such an affirmation of allegiance because, in Biblical Israel, human kings were crowned to the accompaniment of blasts sounded on the ***shofar***.

2) Rosh Hashanah was portrayed as a symbolic Coronation Day for the ***Melekh malkhei ha-melakhim. Thus, as*** a prelude to the early series of ***teki’ot*** (after ***Keri’at ha-Torah, known as tekibt d-m’yushav) the 47th*** Psalm is recited **because** it contains the verses: ***’Alah ’Elohim bi-teru’ ah, ’Adonai b-kol shofar, “God*** has ascended (the throne) with the sounding of a horn; Adonai ascends with the ***shofur*** blast.”

3) The specific berakhah which summarizes the concept of Malkhut ***Ha-Shem*** culminates in the ***hatimah: “Praised are you, Adonai, melakh ’al***

kol ha-'aretz, m'kaddesh Yisrael v-yom ha-zikkaron, king of all the earth, who sanctifies the people Israel and the Day of Remembrance."

4) So central was this liturgical emphasis on Divine Sovereignty that the pertinent phrase was carried over from the ***Malkhuyot*** finale of Rosh Hashanah to the corresponding ***birkat Kedushat Ha-Yom*** of Yom Ha-Kippurim, even though the ***Malkhut*** concept is not organically related to the Day of Atonement: "Praised are You, Adonai, ***melekh mohel v-sole'ah la-'avonoteinu, King*** who pardons and forgives our sins. . . ***melekh 'al kol ha-'aretz, King of all the earth,*** who sanctifies the people Israel and the Day of Atonement.*'

IV. Evolution of the structure for ***Malkhuyot/Zikhronot/Shofarot***

In their final liturgical format, each of these three complex prayer units resembles a movement in a symphony or concerto: each has the same structural subdivisions, followed by an actual "musical" climax, namely, the ***teki'ot***. The four sub-divisions, in the order of their historical development, may be designed (following the analysis and terminology of Prof. Leon J. Leibreich) as: Biblical verses, ***Berakhah***, Epilogue, and Prologue. It should be borne in mind, however, that the overall purpose of these several prayers is to explicate the theological meaning of the ***teki'ot***.

A. The Biblical verses (proof-texts) for ***Malkhuyot/Zikhronot/Shofarot***

1) The names of this triad of prayer units were familiar to the Tanna'im (see Mishnah Rosh Hashanah 4:5-6). The reason for the use of the plural of ***Malkhut, Zikkaron*** and ***Shofar*** is that each of the three core ideas of Rosh Hashanah was first brought into the worship by citing a series of proof texts from the Tanakh which contained, in turn, one of the three key words. One Tanna taught that three verses for each concept was adequate (this is the Halakhah). But the scheme that prevailed presented ten verses each for ***Malkhut, Zikkaron*** and ***Shofar***: the first three in each series quoted from the Torah; the next three from Ketuvim (actually, all were taken from the Psalms); the next three from the Nevi'im (all the Latter Prophets), and a final verse from the Torah again. (The order in which the proof-texts are cited accords with the ancient practice familiar from the oldest homiletical Midrashim.)

2) The term ***Malkhuyot*** means, literally, the (ten) Biblical verses which illustrate God's "Sovereignty.*" Each passage cited contains some

form of the root *mlk*. The 10th verse - from the Torah - constitutes an exception to the rule, however; it is Deuteronomy 6:4 - no less than the Shema' Yisrael, "Hear, O Israel, the Lord our God, The Lord is one." Even though it does not specifically contain some form of the word *melekh*, Pharisaic doctrine had declared that this verse expressed *kabbalat 'ol malkhut shamayim*, "accepting the yoke of Divine sovereignty" (see above).

3) *Zikhronot* means, literally, the (ten) proof-texts which illustrate God's "Remembrance" or "Mindfulness" of the Covenant with mankind as a whole (made through Noah) and of God's unique Covenant with Israel (made first through the Patriarchs and later with all the people Israel at Sinai).

4) *Shofurot* designates the verses which speak of the "role" played by the *Shofar*, as it were, in the religious experience of Israel in the past and its future role as a herald of the Messianic era. The first three verses are all cited from the book of Exodus, where the ram's horn was sounded to dramatize the Revolution to Israel at Sinai. All the prophetic verses are cited from the *Nevi'im Aharonim* and are Messianic in content.

B. The Berakhah plus "Epilogues" for *Malkhuyot/Zikhronot/Shofarot*

1) It is probable that, at first, these three concepts were expressed simply by citing the appropriate verses, but at some point a berakhah was required to summarize the theological message. In time, the simple original *hutimah* was expanded into a petitionary prayer which constitutes a kind of "epilogue" to the ten Biblical verses (in fact, the "epilogues" to both *Zikhronot* and *Shofurot* include the final tenth verse from the Pentateuch).

2) Each "epilogue" follows the same literary pattern. It begins with the formulaic invocation, *'Eloheinu v-Elohei 'uvoteinu*. The next word is the key verb for the particular core concept being expressed: *m'lokh*, *zokhrenu* and *t'ka' b-shofar*, respectively.

3) For example, the "epilogue" for *Shofurot*, *'Eloheinu ... t'ka' b-shofar gadol l-herutenu*, picks up this Messianic theme from one of the Prophetic proof-texts: *V-hayah ba-yom ha-hu yittaka' b-shofar gadol u-va'u ha-'ovdim b-'eretz 'Ashur ... v-hishtahavu la-'Adonai b-har ha-kodesh bi-Yerushalayim* (Isaiah 27: 13). Thus, the "epilogue" serves as a bridge between the Biblical verses and *the Berukhah -both* of which were

in existence before the three “epilogues** of petitionary prayer were ~~composed~~

4) As soon as the *Berakhah* is recited, a series of prescribed notes is sounded on the shofar. In an earlier age, presumably during the First Commonwealth, theseteki'ot may have “spoken for themselves;” but, by the period of the Tanna'im at the latest, they required verbal clarification. Thus, the liturgical-theological function of *Malkhuyot/Zikhronot/Shofarot* was to explicate the religious meanings of the bizarre sounds issuing from the primitive horn.

C. The ‘Prologues’ for *Malkhuyot/Zikhronot/Shofarot*

During the early 3rd century C.E., in the first generation of the Amora'im, there was a final stage in the evolution of *Malkhuyot/Zikhronot/Shofarot*: each was provided with a prayer in the style of the “Prologue” to the ten Biblical “proof-texts.” These “prologues,** respectively, begin with the phrases: '*Alenu i-shabe'ah*, '*Attah zokher*, and '*Attah nigleita*.

1) The “Prologue” to *Malkhuyot* is the majestic doxology which became so popular that, about the 13th century, it was adopted as the closing prayer for every Synagogue service (some Rites, notably the Ashkenazic, added the sequel beginning '*Al ken n'kaveh*, for daily recitation).

2) The “prologue” to *Zikhronot* introduces a new and basic religious concept, that of Divine Judgement (din). Since God remembers all things and foresees all things to the end of time, the Holy One also judges -both nations and individuals: *V-'al ha-m'dinot bo ye-'amer 'ezo la-herev v-'ezo I-shalom. . . u-veri'ot yippak'du I-hazkiram la-hayyim v-la-mavet*.

a) This emphasis in din reflects the gradual changes from the joyous, festive character of the “first day of the seventh month” in previous centuries (see Nehemiah 8:9- 12).

b) This change to a solemn Day of Judgment was already reflected in the Mishnah (Rosh Hashanah 1:2): “The world is judged (nidon) at four periods of the year, on Pesah, for gain; on Atzeret (Shavuot), for the fruit of the trees; on Rosh Hashanah, kol *ba'ei 'olam 'ovrin l-fanav ki-v'nei maron*, *all the* inhabitants of the world pass before Him like flocks of sheep (or like a troop of soldiers) . . . and, on Sukkot, they are judged for water.”

c) The idea of Rosh Hashanah as **Yom ha-Din** is common in the **Piyyutim** for Rosh Hashanah, notably **Unetaneh tokef**, which quotes from the Mishnah above.

3) '**Attah nigleita** is the briefest and least poetic of the three "prologues". It confirms its references to the Revelation of the Torah at Sinai to the accompaniment of **shofar** blasts.

4) Talmudic literature designates '**Attah zokher as Teki'ata d-be Rav** "the **Teki'or** (i.e., prayers interpreting the **tekibt**) according to the School of Rav." By analogy, tradition has ascribed to this illustrious 3rd century Amora, famed for his liturgical creativity, also the authorship of the "prologues" to **Malkhuyot** and **Shofarot**; but there is no evidence for this. On the contrary, we know that '**Alenu** dates from as early as Second Temple times. At most, Rav (Abba Arekha) and his school in Babylonia may have adapted '**Alenu** (and possibly '**Attah nigfeita**) as "prologues." It may be noted here that **Malkhuyot** was not assigned a **berakhah** of its own by the Tanna'im but was attached to the **berakhah** of **Kiddush ha-Yom**, which also begins with the word '**Attah b'hartanu**. According to this scheme, each of the three sections designated as **Malkhuyot/Zikhronot/Shofarot** may be said to begin with '**Attah**. We have record of alternative poetic settings for **Malkhuyot/Zikhronot/Shofarot** but they gave way at an early period to the **Teki'ata d-be Rav**.

THE CANTOR AND THE RABBI *VE KARA ZEH EL ZEH VE-AMAR: KADOSH*

WILLIAM LEBEAU

When I was a child, it was my Hazzan and not my rabbi or teachers who first touched my Jewish soul. Hazzan William Lipson, in Akron, Ohio, drew me into the Jewish community through his voice and his enthusiasm, as he taught me the songs of the Jewish holidays and the emerging State of Israel. It was he who first captured my *chevra* of Cheder students. We captured our attention by transforming tedious Hebrew reading drills into music. We learned Hebrew from the Siddur as songs. Words were brought to life by his feelings and by the rhythm that he instilled in us. Patiently and insistently he brought a group of *vifde chayas* to Jewish awareness by teaching us to spiritedly sing *Shema, Alenu, Adon Olam* and *Yigdal*. And you know it was with our Hazzan, Hazzan Lipson, that we, as children, received our greatest approbation as we sang in his choir and as we performed the skills of *leining* and *davening* that he taught us. And I distinctly remember as a child who came from a non-traditional home, that when I would go to the synagogue I was somehow fascinated by his voice as he sang in a way that was part song and part weeping.

As a child I did not fully appreciate the music that springs forth from your soul, but today I understand why the hazzan's voice is so compelling to me and to our people. All of you possess the most effective gift for communicating the full symphony of Jewish emotions. At a given moment your voice expresses a Jew's history, longing for God, striving and triumphs. What you do is to connect not just the intellect, but the souls of the generations of our people. I regard your special gift as a critical source for renewing Jewish life. I believe it is a gift that is not fully appreciated and certainly has not been fully utilized,

Every people, religion and nation has been inspired and united by its music. Frank Howes, in *The Borderland Between Music and Psychology*, writing about music in general, provides a wonderful insight into the potential for hazzanut to re-ignite a sense of community in our synagogue. He said, "Aesthetic appreciation of music [read Hazzanut] is impossible without the gregarious satisfaction obtained by listening to the music with a large number of people, similarly moved by the homogeneity of feeling

RABBI WILLIAM LEBEAU is Vice-Chancellor of the Jewish Theological Seminary. This is a transcript of the address which he delivered on May 9, 1990, at the Cantors Assembly Convention.

evoked in the whole congregation.”I know that your music evokes such feelings of homogeneity in all of us.

On the Yamim Noraim, as you daven, I look into the faces of our congregants and I see people straining to discern the mystery of Kol Nidre and **Unetaneh Tokef**. They listen to words without literal meaning to many of them. Jews are still listening to you. They listen with an intensity and hopefulness that often surpasses the attention that they will give to even an effective sermon. They are hoping to understand not just the poetry of the words, but the mystery of the Jewish soul that is alive within you. They do so because they sense that somehow their soul still resides within themselves.

At funerals I often struggled to find the words to offer comfort to family members who had lost a loved one, only to notice that the strain seemed to ease from their faces only when my hazzen would stand-up and chant the familiar moving **El Malei**. I understood why they felt that way, because I also took strength at that moment, when the music would unite all of us in comfort and in hope.

I am not suggesting that you can command the attention of most worshippers of today for more than a few brief dramatic moments at a time, but I would **urge** you not to be discouraged. In an era when some claim your artistry elicits little interest among Jews, I think it most significant that on consecrated days and at high moments in life you can touch them so deeply, even if only for that moment. I believe that these are moments upon which we can build longer and more frequent responses to the sacredness of our tradition through the gift of **your** voices and the passion of your hearts and your souls.

Shimon Ravidowicz, in a brilliant essay entitled, “Israel the Ever Dying People,” says that “discouragement is a well-practiced Jewish trait” In every generation of Jewish history, there have been great scholars and other creative Jews who were convinced that their special mastery would end with their lifetime.

Rambam, days after he finished the **Moreh Nevuchim**, wrote a letter to a small school of scholars in Lunel, France and said, “you are the last of the students in the world who care about Talmud and Torah and the words that I write.” Maimonides did not realize that at that very moment, Jewish schools were proliferating around the world, with students who would specialize in his own scholarship!

Closer to our era, the great Hebrew writer of poetry Yosef Hayim Brenner wrote, “I am the last Jew, writing in the language of the last Jews who will soon disappear without leaving a trace.” He could not imagine that just about a half-century later, there would be a Jewish State where Hebrew would be the language Jews would speak and in which they would learn, make love and struggle for the privileges of statehood and freedom!

Similarly, there are those who predict that you are addressing the last generation that will understand your work. I know that you believe in the power of music and I believe in the great energy and collective voice of this Cantors Assembly. I am confident that the hazzanut that you have learned from those who inspired before you and the hazzanic music that you will create will again revive eager Jewish souls.

Saying all of this, I do not want to diminish the role of the rabbi in the renewal that we can create together. I know that the Jewish community would be lifeless without **your** music, but similarly, the Jewish spirit would be inert without the insightful teaching and leadership of the rabbi. Rabbis’ words set vibration and religious feelings in motion, but they must be blended in to a harmony that unifies the soul with God and one’s people and that is what you must do.

Dr. Heschel left us with wise teachings. He said, “the words of prayer allow light to enter, but it is music that liberates the soul.” Therefore, I have some thoughts I would like to share with you about our partnership, partnership which I hope will continue to stimulate discussions that will strengthen our people for the future.

First of all, our relationship in the synagogue, on the Bimah. Even though only a few feet usually separate us one from the other, I am afraid that we often stand isolated from one another. The rabbi speaks - the Hazzan sings - often serving two separate functions instead of acting in concert. The **Kedushah** of the Amidah provides us with a model from the prophetic **words, kakatuv al yad n'viecha v'kara zeh el zeh v'amar-Kadosh**. Let us call to one another from one side of the Bimah to the other to complement each other in creating the **Kedushah** that we both seek in our lives and the lives of our community. The rabbi is the teacher of prayer - arousing and guiding through his or her words. The hazzan is the communicator - uniting through his or her music. It is we, the rabbanim and the hazzanim of our Movement - knowledgeable and passionately committed in our love for God and our tradition - who must set the tone for our services and raise them to the level of dignity and **Kedushah** that we

desire. We must bring words to life and unite hearts and souls in our sacred calling.

Last night, when Chancellor Schorsch spoke, many applauded when he said that, “The hazzan should face the Bimah and pray towards God.” In my synagogue in Highland Park we reversed a long standing tradition of having the hazzan face the congregation. It was one of the most difficult battles that I faced in my ten years in the congregation, but our hazzan and I felt deeply that our congregation had reached a level where we wanted to move them closer to our passion and commitment to God and felt we would do so by having the hazzan face the Bimah. I would encourage you, if you feel strongly about this, to do it. Set the tone that you want for your community. If you disagree, certainly continue to teach and sing and lead in the way you have, but I will share one interesting result of that decision. When we went to the congregation with our proposal, we first studied with the Ritual Committee. Then the hazzan and I spoke from the Bimah about why we wanted to have the hazzan face the ark. From the dispute that went on for months in the community, I promise you that the congregation learned more about the hazzan and hazzanut than they had ever known before! They understood more clearly the passion of the hazzan and rabbi for God and the experience of prayer.

As we work more closely, who will hear us as we call one to the other? Certainly those who come to daven regularly, but we must and can reach others as well. Most congregations are facing declining attendance, but I am confident that there are many more congregants who would like to be in the sanctuary with us. There are Conservative Jews, who though distant from Jewish traditions and experiences, urgently seek greater Jewish meaning and sanctity in their lives. Their absence from regular worship is not a sign of antagonism to the tradition. Prayer has been a human need from the beginning of time and there are few people that I have met in my congregations who at one time or another did not ask me to pray with them or for them, and who were **not** at least occasionally stimulated by life’s high moments to be with us for prayer.

I believe they want to be there more often, but they are simply not comfortable. They are not comfortable with the Hebrew they encounter. They lack knowledge of the prayers of the Siddur. They are unaware of the deeper meaning of the hazzanut beyond the fine performances, that anyone with a decent ear for music can hear when they listen to you. So many of our Jews feel estranged and inadequate in the traditional services that we wish to maintain in our congregations; and because no one likes to feel

ignorant or be infantilized, they stay away from the synagogue that would make them feel uncomfortable.

One thing which I believe you and I achieved in the years of our service to ezh of our communities is that, basically, people like us. They even love us. They respect us, because they know we are people of commitment to a tradition to which they still wish to be joined. We can use our personal relationships which we have worked so hard to establish, to assist Jews in their quest for the sacred.

To help them, it will be necessary to make them comfortable again in the synagogue. We have to study prayer with them, teach them proper *nusach* and melodies, and teach them Hebrew in order to increase their comfort level, so they can participate together with us in congregational prayer. To do that most effectively, they must see us as religious people, living our lives to the rhythm of Jewish traditions. They must see us at daily minyan. They must see us in Tefillin and we must have the courage to take them by the hand and say to them, “you must start wearing Tefillin -begin praying and observing.” We have been too timid as a movement. We have been afraid that if we “ask too much” of our people, we will frighten them away. Just the opposite is true. When they know that you and I feel compelled to put on Tallit and Tefillin every day because it contributes to the sanctity of our lives, when we share with them how it sanctifies our existence, and how it can enhance their perspective on life, they will thank us for giving them a gift of sanctification which all human beings desire. I have found over the years that encouraging Kashrut and S habbat as a way of life did not lose friends or congregants. Rather it earned gratitude and appreciation because it gave them a way of expressing with authenticity their Jewish feelings.

I know that all of you are concerned about preserving traditional hazzanut. This is something we as rabbis and cantors must do together: but the greatest burden for the preservation of hazzanut will be yours.

I am well aware of the tension that exists in many congregations between the hazzan and the style of congregational singing that has emerged from Camp Ramah. I understand your anxiety that the popular will, especially of the young, is moving congregations away from traditional hazzanut. I do not, however, believe that it is too late to at least moderate the pace of changes.

Traditional hazzanut will survive as long as you are able to

communicate your music in a way that continues to touch Jewish souls. I am certain that I will never forget the counting of the Omer that I heard chanted last night. I do not personally know the hazzan who sang, but I was so deeply moved by those words and the feelings which he awoke within me. I have said those words every day during the Omer, but yesterday evening I felt so close to our people. I felt bound to each of you who were in that room as he chanted those sacred words. I am certain that most sensitive Jews can be taught to listen to those words in the same way that we experienced them.

As the rabbi is involved in the process of constantly evaluating Halachah, you must also be willing to use *your* creativity to offer new responses to the interactions our congregants are having with today's culture.

One of the ways to ameliorate the tensions between the style of prayer prevalent at Ramah and our congregations is to increase the presence of hazzanim at Camp Ramah during the summer. It is not a time for you to distance yourself from that environment because of disappointment and anger that you may feel toward the prayer experienced there. While in the pulpit, I spent time each summer at Camp Ramah. I wanted to go there as a rabbi to teach. The environment provided me with a laboratory to observe the response of young Conservative Jews to daily prayer, to study and observance. **As** natural critics, the young served as excellent sounding boards for me. They provided insights into my own teaching. They challenged me to improve what I said to them, how I said it to them and to rethink many positions. They made me a much more effective rabbi when I returned to my congregation. At the same time, I know that **by** being there I provided them with challenges to *their thinking*.

So, too, the young people at Ramah and in other settings of conservative education will respond enthusiastically and positively to serious encounters with hazzanim. I think they would be open to hearing your voices because they are so powerful. You could teach them not only to appreciate the beauty of your voices, but the mystery and the message that is behind your artistry. By influencing the young in this way, you would create a whole new generation of Jews empowered with the knowledge of hazzanut and privileged to feel connected to you. It would allow them to enjoy hazzanut for the rest of their lives and you would learn from them and appreciate their needs and their tastes better.

Ramah, our synagogue schools and Solomon Schechter Day Schools

are the primary sites for teaching Jewish music and *davening* to children. For Jewish music and prayer to play a significant role in our renewal and our survival, rabbis, cantors and Jewish educators must be involved in Jewish life where it is being played out most actively. The preservation of the Jewish tradition is our responsibility, but stewardship of the changes that will inevitably come is also a sacred charge given to us. It is you and I who must give directions to the sounds and the forms that will prevail in our communities in the future.

To help in all of this, I would recommend an urgent joint project of the Rabbinical Assembly, the Cantors Assembly and the Educators Assembly to evaluate together the potential for hazzanut and future directions for Jewish music that can unify and strengthen our Jewish communities. We need to expand our congregations' music programming to provide opportunities for children and adults together to gain deeper insights into the soul of our people. I urge you hazzanim to direct your energies not just to children, but to the adult Jewish community as well. I know you have the skills, the creativity, the artistry and the love to attract them, even if we have to reach them one, by one, by one. I am certain they are waiting for you.

Et chata-ai ani mazkir hayom. I know that some of my insights reflect a perspective that has come with two years away from the pulpit. By stepping back I have looked at some of the things I have done and I am saddened for the opportunities lost to include the hazzan and Jewish music in some of the work that I found to be most urgent and also most enjoyable to me. I met with every couple that was to be married. They had to commit at least six hours to study the meaning of the *Kiddushin* of their Chupah with me and to talk about Jewish life. I regret that I never asked my hazzan to give a serious session to talk about Jewish music and hazzanut and specifically the music they would hear, standing in that sacred place of the Chupah. Couples listen to the hazzanut of the Chupah for the first time without understanding the passion and the feelings behind the words you chant on their wedding day. I would hope that you might assume this role, if you have not already. I am sure, in other places, other rabbis and hazzanirn were more insightful than I, so you may already include this as a part of the program for every couple to be married in your synagogue. I also regret that, with over 200 gerim studying for conversion with whom I worked over twenty-three years in the pulpit, I never once asked my hazzan to teach them about Jewish music. I had a hazzan who taught history very well and another who taught rituals and observances, but how they could have been transformed by studying Jewish music!

I will never forget the young woman in my congregation who was insistent upon marrying a young man who had agreed to study for conversion. She was deeply in love with him, but as she came to study our Jewish tradition with him, she felt even more deeply in love with her heritage. One day she came to express her concern to me about Dean. She said, "Dean is doing so well in his studies. He now knows more than my parents about Judaism, but when I look into Dean's eyes there is an emptiness. Last night, Rabbi, my family celebrated my grandparents' fiftieth wedding anniversary. We had a wonderful party, but when the band played Hava Nagilah, and we all begun to sing, I looked into Dean's eyes, and nothing was there." Just as when I was a child, my hazzan and his voice and his soul reached me, how much more deeply I believe I could have effected those two hundred Jews by conversion, for whom I have the greatest love, had I only involved my hazzan in preparing their souls through Jewish music.

Let me turn for just a moment to yet another function of our partnership - the emerging pastoral role of the hazzan. As rabbi and hazzan join more and more closely as religious leaders, it is clear that the hazzan is called upon to respond to almost all of the pastoral functions, I believe it is time for us to review the program of the Cantors Institute and to train our hazzanim just as thoroughly in the skills that are necessary to address the needs of our modern Jewish communities. The rabbinate as a whole has been subjected in recent years to many serious programs of evaluation concerning the future direction of the rabbinate. These reviews have led to a serious revision of our Rabbinical School curriculum, especially in the area of Professional Skills, so from this Assembly must come the clear, well-defined message from you as hazzanim to our congregations, to our rabbis and to our Seminary, of your vision of the role you want the hazzan of the future to play in strengthening Jewish life. I know that clarifying this vision will also result in the strengthening Jewish life. I know that clarifying this vision will also result in the strengthening of the relationship between our rabbinical and cantorial students at the Seminary as we pursue our common goals.

Finally, one other matter that you and I as rabbi and hazzan absolutely must pursue together, for it is critical for our lives, is the issue of recruitment. Recruitment is much more difficult for the Cantors Institute than for the Rabbinical School because not only must you find passionate people, lovers of our people and traditions, but you must find those that have been blessed with the gift of exceptional voices to communicate what you alone can convey of our tradition.

We have to start very simply by insisting that one joke never be told again in our synagogues and our communities, even though I am a great lover of humor. It is a joke that begins with a question. What kind of a job is being a rabbi or a hazzan for a nice Jewish boy or girl? That joke and the laughter that follow it, has suggested that these are not meaningful pursuits for our young people. The laughter says that a lifetime of serving God and our people - a lifetime of being part of the continuity of our great history - of meeting the needs of other human beings is not a worthwhile endeavor.

We have lost, I am sure, untold numbers of young people who would have been great leaders of our communities. We must search out and discover, at a young age, young men and young women who are gifted and who might be encouraged to devote their lives to our Jewish people. I was very impressed to learn that one congregation has sent one of those students, at their cost, to this Cantors Assembly Convention. I met another young man who said he will be a student of mine in a course in prayer this summer as he is preparing now to enter the sacred profession of the hazzan.

Inspired leaders are our lifeline. We must find them. I want to quote Ravidowicz again, who said the real meaning of the fear of the end that seems to overwhelm us is understood in this way: "A nation dying for thousands of years means a living nation. Our dying means uninterrupted living, rising, standing up and beginning anew. We the last Jews? Yes. In many respects it seems to us as if we are the last links in a particular chain of our tradition and development, but if we are the last, let us be the last as our parents and ancestors were. Let us prepare the ground for the last Jews who will come after us and for the last Jews who will rise after them and so on; until the end of days."

The joy, the energy and the depth of Jewish souls that I have observed at this Convention, in just the few hours that I have been privileged to be with you, should encourage all of us. We have the ability, we, have the determination, and we have the love of our Jewish tradition, so that we, like the last generation, will be able to constantly renew ourselves and inspire our communities to do the same.

As rabbis and cantors we are the most fortunate people in the world. Every day, in the work that we have chosen and for which we have been accepted, we are permitted to speak and to sing of our tradition. We are able to tell of our love for God, to work in an environment that welcomes what we say and what we do. We are able to use our creativity to contribute

to the eternal people of which we are a part.

I want to thank you, each of you, for the uplift that you have given me so many times in my life. Two weeks ago, I visited Akron, my hometown, and davened at my old synagogue. A 99-year old man, now blind, the father of my best friend, ascended the Bimah to lead the congregation in Hallel for Rosh Hodesh. Somewhere from within that soul, planted by those like you, who taught him to understand and love hazzanut, came a **davenen** that praised God in a way that enabled me to praise God. Hallelujah. I thank you for what you have planted within me, within us; for what you yet have to give, to contribute and to inspire for the next generation. **Shiru L'Adonai Shir Hadash. May you,** and through you, all of us together, continue to sing new songs. The same words, perhaps the same melodies, but with new energies, new passions as we sing together in praises of God. May His praise and His words always be known among the pious of our community who are there waiting for all of us to call one to the other. They will respond: **Kadosh Kadosh Kadosh Adonai Tzevaot M'lo Kol Ha-aretz Kivodo.**

THE OLDEST JEWISH CHOIR

JOSHUA R. JACOBSON

Perhaps the title is misleading. I am not referring to the delightful octogenarians who sing in the Workmen's Circle Chorus. Nor do I have in mind the Levites performing the *Avodah* in the ancient Temple in Jerusalem. My subject is the oldest on-going Jewish Choral society in the world, the Baruch Brothers Choir of Belgrade, Yugoslavia, whose origins go back to 1879.

Strangely, the Baruch Brothers Choir has been ignored by virtually every historian of Jewish music. I found no reference to this organization in any of the works by Idelsohn, Gradenwitz, Rothmuller, Werner or Sendrey. Macy Nulman, under the entry "chorus" in his ***Concise Encyclopedia of Jewish Music***, tells us that "Joseph Rumshinsky, who pioneered with Jewish choral groups in Lodz, Poland, organized a group called the Hazomir Choral Society in **1899**," but makes no mention of the Yugoslavians.¹ A corroboration for Nulman's assumption can be found in Rumshinsky's autobiography. He relates the exaltation he felt in 1899 when, at the age of eighteen, he became the conductor of the Hazomir Choral Society. "When we stood up and started to sing, a holy musical fire was kindled by the first Jewish choral ensemble in the world."² Clearly, Rumshinsky was never aware that when he started conducting Hazomir, the Jewish chorus in Belgrade was already celebrating its twentieth anniversary.

I first encountered the Baruch Brothers Choir in 1986 at the Zimriyah International Assembly of Choirs in Israel. Three years later, when I spent a month in Belgrade as a "Distinguished Professor" under the auspices of the Fulbright Foundation, I took the opportunity to learn more about the history of this remarkable organization.

¹Macy Nulman, *Concise Encyclopedia of Jewish Music*, New York: McGraw Hill, 1975, p.49.

² Joseph Rumshinsky, *Klangen Fun Mein Leben*, New York, 1944, p. 189.

Translated by the present author.

JOSHUA R. JACOBSON is Chairman of the Department of Music at Northeastern University and Director of the University's choral program. He is also founder and director of the Zamir Chorale of Boston, and an authority on Jewish choral music.

While there are records of a Jewish settlement in Yugoslavia for thousands of years, in the early sixteenth century the influx of refugees from Spain created the foundations for a large and active community. By the middle of the nineteenth century there were accounts of rich musical traditions in both the Ashkenazi and Sephardi communities. However, the concept of choral singing, in the Western sense, was still unknown in the Jewish community.

Indeed, prior to the liberation from Turkish hegemony in the nineteenth century, Western music did not have a strong foothold in any of the Serbian communities, Jewish or gentile.³ There was no choral singing (in the Western sense) before 1853, when the Belgrade Singing Society was founded. This ensemble was not alone for long, however, as Serbs quickly developed a taste for choral singing. The creation of the Serbian Jewish Vocal Ensemble in 1879 can be understood in the dual contexts of the increasing popularity of choral singing in the general community and the opening of the barriers which had separated Jew and gentile for centuries.⁴

In a centennial booklet entitled *Spomenica*, the early history of the choir is related:

In 1879, at the time when the Serbian-Jewish Vocal Ensemble was founded, the Jews in Belgrade lived a strictly patriarchal life, and were predominantly located in the Jewish Quarter of the famous Belgrade City district Dorcol. A number of Jewish intellectuals, stimulated by the status of equality granted to the Jews in the Balkans (after the Berlin Congress in 1878) had entertained the thought of organizing a chorus. This was at a time when musical and social life in Belgrade was still poorly developed and a chorus was sorely needed. Besides, the idea of the promoters was that the founding of such a society might contribute to better understanding and rapprochement between

³ After centuries of political and cultural domination by the Turks, in the nineteenth century Serbia gradually began to open up to Western influence. In 1878 Serbia finally gained complete independence from the Ottoman Empire.

⁴ Curiously, the Serbian Jewish Vocal Ensemble, now known as the Baruch Brothers Choir, is not only the oldest Jewish choir in the world, it is also the oldest of all the amateur choirs in Belgrade today.

⁵ Aleksandar Levi, *Spomenica*, Belgrade: Srbostampa, 1979, p. 112.

Serbs and Jews, relieving thus the isolation of the Jewish Quarter?

The chorus at first was an all-male ensemble. When women were admitted in 1899, chaperones were appointed to ensure that no “unseemly behaviour” would ensue.

In 1934 a second Jewish choir was formed in Belgrade, the Jewish Academic Chorale. But apparently the Jewish population wasn't sufficiently large to support more than one choir. After only a few years, the Jewish Academic Chorale merged with the Serbian-Jewish Vocal Ensemble.

The Jews of Yugoslavia suffered enormously during the Holocaust. Of the 10,000 Jews who lived in Belgrade before the war, only 1000 survived.⁶ In 1941 the Serbian-Jewish Vocal Ensemble was forced to suspend its activities. But immediately after the liberation in October of 1944, the few surviving members of the ensemble managed to give a concert in the ruins of Belgrade.

By 1952 the chorus was completely resuscitated, and in 1962 adopted a new name, “The Baruch Brothers Choir,” in memory of Izidor, Bora and Jozi Baruch, who were killed while fighting in the ranks of the Partisans against the Nazi invaders.

In its 111 years of existence the choir has been served by some thirty-three music directors, from Pera Dimic in 1879 to Dejan Savic in 1990. Most of the conductors have been non-Jews, the most notable of whom was Stevan Mokranjac (1956-1914), Serbia's greatest choral conductor and composer.

Presently, the choir enjoys a reputation as one of the finest vocal groups in Yugoslavia. Although only about 10% of its members are Jewish, the ensemble maintains its ethnic identity through its strong ties with the Belgrade Jewish Community Center.⁷ The repertoire represents a cultural and religious mixture, including Israeli compositions, synagogue music by Lewandowski and Sulzer, arrangements of Yiddish and Ladino

⁶ Slavko Goldstein, “Jewish Communities in South Slav Lands, “Jews in Yugoslavia, Zagreb, 1979,p.76.

⁷ Interview with Dejan Savic, Belgrade, Yugoslavia, March 12, 1989

⁸ Interview with Aleksandar Vujic, Belgrade, Yugoslavia, March 22, 1989.

folksongs, as well as oratorios, motets and masses by European composers and arrangements of Serbian folksongs.⁸ In 1910 the Serbian-Jewish Vocal Ensemble had the distinction of participating in the first performance of an opera in Belgrade: “The Bartered Bride” at the National Theatre.

Like most of the amateur choirs in Serbia, the Baruch Brothers Choir is large (over 100 singers) and comprises a wide range of age groups from high school to senior citizen, and ability levels from professional singers to rank amateurs. The group rehearses three nights a week (!) and has a full schedule of social as well as musical get-togethers. There are frequent tours, both domestic and international.⁹

What are the prospects for the continued survival of the Baruch Brothers Choir? Can a Serbian-Jewish musical ensemble continue to thrive in the 21st century? There are several factors that indicate an optimistic prognosis. Currently the Jewish and Christian communities in Belgrade enjoy excellent relations. Serbs and Jews have suffered adversity together on a number of occasions in recent history, including persecution by the Nazis in the 1940s and the recent friction with the Moslem population in Kosovo. For several years the Serbian State has been pressing the central government of Yugoslavia to recognize the State of Israel.

The Jewish community of Belgrade has recently shown some signs of renewal. Although the intermarriage rate is alarmingly high and the few remaining synagogues are largely empty, there is a significant renewal of interest in Yugoslavian-Jewish history and Israeli culture. One Friday night when I was in Belgrade, while the only synagogue couldn't even muster a minyan, the Jewish Community Center was bustling with activity as preparations were underway for the upcoming Purim pageant.

The Baruch Brothers Choir is blessed with a significant contingent of young Serbian and Jewish singers, many of whom are in their teens and twenties. They seem devoted to their ensemble and to its cultural objectives. Their energy and commitment point to a healthy future for this unique musical organization.

Anyone interested in further information on the Baruch Brothers Choir should write to its conductor, Dejan Savic, at 3rd blvd. 118/ix apt. 23, 11070 Belgrade, Yugoslavia.

⁹ In Yugoslavia many people join a choir primarily for the coveted **opportunity** to travel outside of the country.

THE HAZZAN AS SPOKESMAN OF THE CONGREGATION

MAX WOHLBERG

Few people realize that the hazzan is the oldest congregational functionary in Jewish life. While, without doubt, many have observed that the role of the hazzan is not limited to the conduct of prayers, few, I am afraid, realize the extent of involvement in our religious life. The hazzan's tasks are indeed many fold and multi-dimensional.

While in the main, I plan to comment on the functions and qualifications of the cantor, I may temporarily digress and discuss briefly one or two other aspects relating to the profession. Since the hazzan is also known as a *Sh'lich Tzibbur*, a messenger of the Congregation, a Talmudic comment relative to the word *tzibbur* seems proper. The phrase "May my prayer come before Thee in an acceptable time" (*eit ratzon*) appears in the Mah Tovu. When is it an acceptable time? asks the Talmud and answers: When a Congregation (*tzibbur*) is at prayer.

Commenting on the advantages of a *tzibbur the Kuzati* remarks: *Kdei sheyashlim K'tzatom mah sheyehsar K'tzatom*, one congregant may contribute a quality that another may lack. Hence we altered the text of many of our prayers by changing singulars into plurals. Thus *R'faeini V'eirafei*, "heal me and I shall be healed" (of Jeremiah) was transformed to *Rlfaeinu Vneirafei*, "heal us and we shall be healed."

The Rambam also maintains that since "God does not reject prayers of a Congregation," one should associate himself with the *tzibbur*.

Lest, however, one may think that the entity of the hazzan lies outside the concept of the *tzibbur*, I hasten to stress the inclusion of the hazzan in the *tzibbur*. *The sh'lich tzibbur* not only leads them in prayer, but is an integral part of them, praying with them and for them.

The first hazzan seems to have been Moses, who prayed: *S'lah Na Lavon Ha-am Hazeh*, "forgive the sins of these people." Another eloquent hazzan was the prophet Samuel. "Gather all Israel to Mizpah," he said, "and I will pray for you. And he cried with the Lord and the Lord answered him."

MAX WOHLBERG is Nathan Cummings Professor of Hazzanut at the Jewish Theological Seminary. This article is adapted from an address given at the 1988 National Convention of the Cantors Assembly.

Incidentally, the word **sh'lich** - messenger, or, in this context, spokesman, is found for the first time, I believe, in Jeremiah (42:9): "Thus said the Lord, God of Israel to whom you sent me to present your supplications before Him."

Since the hazzan appears in a multiple role, it is of import to discover the qualifications expected in one placed in so complex a situation.

The first detailed enumeration of these qualifications is found in the Talmud (B. Taanit 16): experience, modest means, engagement in farm labor, a home devoid of necessities, pleasant appearance, humility, acceptable personality, musicality, a pleasant voice, fluency in Bible, Midrash, laws, legends and in all benedictions. Fortunately, one individual, Rabbi Isaac, son of Ami, was found to be possessing all requirements!

Maimonides added a few other quali ties to seek in the character of the hazzan: a virtuous reputation, piety, performance of good deeds, a good name that extends beyond the local community and embraces his parents well.

A pointed Talmudic tale is relevant to our subject: In a season of a severe draught Rabbi Eliezer approached the pulpit where, declaiming 24 (Amidah plus 6) benedictions, he prayed for rain. But no rain came. He was followed by Rabbi Akiva who in his prayers included "Avinu Malkeinu... we have no king but you, Avinu Ma.lkeinu...for your sake have compassion over us." Immediately rain appeared. Then, in order to keep Rabbi Eliezer from self-disparagement, a heavenly voice declared that one of these scholars is no greater than the other but the latter evidenced greater humility.

Regarding the functions of the hazzan, the author of Siah T'fillah notes that he instructed and led the people in all areas of life. He replaced the High Priest and assumed his role in prayers and confessionals. He was, of course, also assumed to be the possessor of a pleasant voice because "that attracts the heart of the worshiper."

A Midrash adds emphasis to this latter idea. Ten righteous individuals, it relates, offered to sing psalms to the Almighty. The Lord, however, told them that "while all of you are delightful and pious, I prefer that David do the singing because his is a sweet voice." Thus, it seems that even the Almighty is partial to a pleasant voice.

The primacy of music in the service of God received at all times undeniable emphasis at the dedication of the Temple in Jerusalem. King Solomon designated it as the place where Song and Prayer will be heard. Music was a corollary of the sacrificial offering. Rabbi Meir was of the opinion that ***Shir M'akeiv Et Hakorban***, “song has priority over the sacrifice.”

A word should be said about the great value ascribed to music by the Hasidic movement. ***Lammatzeiah Milashon Netzah*** said the Rabbi of Kossov. “There is a quality of eternity in our music” and “the word of music is closely related to that of ***T'shuvah*** - repentance” observes the Rebbe of Pshisk.

The two problems regarding the music of the synagogue that seemed to concern the Rabbis of medieval times were that hazzanim should not utilize church tunes and ***Shelo Ya-ariku Bitfilatam*** - “services should not be unduly lengthened.”

Here we approach a sensitive area in need of astute analysis and prudent circumspection. To pose it simply: is there a line or a point in the chanting of the hazzan when, temporarily relinquishing the role of ***Sh'lich Tzibbur***, he perhaps subconsciously metamorphoses to a vocally gifted artist interpreting the liturgy in consonance with his innate endowments and ability? He would thus appear, albeit temporarily, as a solitary, self-sufficient agent.

Or, as you presumably will agree, even when he seems to function as an independent artist, the congregation feels attuned to a partnership and is pleased since it feels that the hazzan simply gives voice to sentiments, yearnings, and aspirations it possesses but is unable to express.

One aspect of hazzanut, that of improvisation, seems likely to produce this delicate situation since during it, unexpected inspiration may play a decisive role.

Not surprisingly, our ancestors were quite aware of this phenomenon. ***L'david Mizmor*** indicates, according to the Talmud, that inspiration preceded the singing, while ***Mizmor L'david*** intimates that inspiration arrived during the process of singing. As proof of the latter situation, the Talmud cites the biblical passage regarding Elisha, who asked for a musician and ***V'haya K'nagein Ham'nagein Vathi Alav Yad Adonai*** “as the minstrel played, the hand of the Lord came upon him.” Inspiration came

as he played.

To assure his role as permanent **sh'liah**- representative of his people, his **tzibbur**, **the** hazzan must completely identify with the problems, needs and aspirations of his people. This desideratum has frequently been addressed in previous generations.

Sefer Hassidim of the early 14th Century warns “the prayer of one who does not share in the pain and in the misfortune of others is not answered.” Nathan Hannover in his siddur **Sha-arei Tziyon** (17th Century) suggests that before the hazzan begins to pray, he should express acceptance of the positive command of “Love your neighbor as yourself.” The Rebbe of Kossov writes: “The **Sh'liah Tzibbur** is the vessel through which flow the prayers and yearnings of his people. He therefore has to associate himself with the activity of his people. Then he can fully represent them.”

Finally, the saintly Rav Abraham Yitzhak Kook in his **Orot Hakodesh** refers to a Shir **M'ruba**, a four-fold song:

There is one who sings the songs of his own life, and in himself finds everything, his spiritual satisfaction. There is another who sings **the** songs of his people. He aspires towards the heights and he attaches himself with a gentle love to the whole community of Israel. Together with her, he sings her songs.

There is another who reaches toward more distant realms, and he **goes** beyond the boundary of Israel to sing the song of man. His spirit extends to the wider vistas of the majesty of man and his noble essence.

Then there is one who rises toward wider horizons, until he links himself with all existence, with all God's creatures, with all worlds, and he sings his songs with all of them.

And there is one who rises with all these songs in one ensemble, and they all join their voices. Together they sing their songs with beauty, each one lends vitality and life to the other. They are sounds of joy and gladness, sounds of jubilation and celebration, sounds of ecstasy and holiness.

The song of the self, the song of the people, the song of man, the song of the world, all merge in him at all times, in every hour. And this song rises to become the song of holiness, the song of God, the song of Israel in all its strength, in all **its** beauty. The name Yisrael stands for Shir **Eil**, **the** “song of God.” It is the Song of Songs of Solomon, of Shlomo. And Shlomo-Melech **Shehashalom Shelo - stands** for peace and for

perfection.

I hope and trust that all of us do our utmost to adhere to the high standards of excellence associated with our profession and will continue in refining these not easily achieved measures of nobility and sanctity in our holy work.

JOURNALS FOR CANTORIAL MUSIC

AKIVA ZIMMERMAN

A specific branch in the field of Jewish journalism, which has not been sufficiently researched in newsprint concerns Cantorial Music - Hazzanut - and Jewish religious music. Tens of such publications appeared in Germany, Austro-Hungary, Poland, the United States, Israel, England and Argentina. Today there are three publications dealing with this subject, all of them appearing in the United States.

The first paper dedicated to Hazanut, Der *Yiddisher Kantor*, appeared in 1879 in Germany. This publication in various versions appeared until 1938. Its last editor was Leon Komitzer, a cantor from Hamburg. He emigrated to Israel and lived in Haifa. For a time he conducted the choir of the Main Synagogue in Haifa. He died in 1947.

In 1881 *Die Austerischer-Hungarischer Kantoren Zeitung* appeared. Its editor, cantor Yacov Bauer, born in Hungary, was the Hazzan at the Sephardi Synagogue in Vienna, "Die Turkische Temple." The journal was published for 18 years, till 1898, and in 1899 its name was altered to *Warheit*.

Another journal, *Der Lehrer und Kantor* was published in Berlin as a monthly supplement to the *Yuddische Presse*, from 1901 to 1922.

The first cantorial journal to appear in Hebrew - *The Cantors' Monthly* - was published in Poland in 1896. This was the first Hebrew publication in the world dealing with musical matters. It was edited by the Hazzan Abraham Baer Bimbaum, who was born in Poltosk in Poland, and was a Cantor in Hungary and in Poland. *The Cantor's Monthly* appeared in Tchenstochov and Warsaw. Articles and research on cantorial subjects were published in it, as well as musical compositions. Cantors and researchers of Jewish music participated in this journal. It was defined as: "a newsletter dedicated to the song and the chant in general, and to cantors and worship of God in particular." Lack of funds terminated its appearance after only four issues.

A further cantorial journal, the organ of the cantors' association in Poland, began to appear in November 1933. 20 monthly issues were

AIUVA ZIMMERMAN is a frequent contributor on the subject of Hazzanut to many Israeli publications.

published regularly under the name ***Die Hazonim Welt***.

In this case too, there was a break of a year-and-a-half, owing to a shortage of financial resources, and its publication was later renewed, but this time under the name of ***Die Shul und die Hazonim Welt***. Until August **1939**, one month before the second world war, 34 issues had been published.

Die Hazonim Welt in its first guise was edited by Hazzan Pinhas Schermann and the journalist Pinhas Milkowski (S. Jemueli). After its renewal Milkowski became sole editor. The Hazzan Moshe Koussevitsky was honorary vice-editor. The writer of this article has a complete collection of this journal's issues, containing a wealth of information about the history of Hazzanut in the world, as well as the history of many Jewish communities and the various synagogues. ***Die Shul und die Hazonim Welt*** employed not a network of professional reporters, but cantors with a gift for writing, who sent in information of what went on in their congregations in particular, and in Jewish communities in general, whence they were often invited to conduct services and give concerts. Hazzan Samuel Vigoda, was among the participants in this journal, and he still contributes to American journals for cantorial Jewish music. Another participant was Wohlberg, now professor of Nusach at the Cantors Institute of the Jewish Theological Seminary in New York. One of the younger participants was Mordechay S htrigler, the present editor of the New York ***Vorverts*** There were also Abraham Zvi Idelsohn, a researcher of the history of Hazzanut, Ytzhak Ellbogen, a researcher of the history of prayer, and other learned scholars. The journal was printed in Warsaw, and appeared in Yiddish and Hebrew.

Die Shul und die Hazonim Welt suffered from lack of funds too, and from time to time its readers were asked to recruit new subscribers. Concerts held in the U.S.A. helped to maintain the journal. Gershon (Hermann) Swett, who was for some time the Chairman of the Journalists Federation in Jerusalem, was among its reporters in Palestine. The journal published musical works, monographs of Hazzanim, and also had a section for folklore and a section which included compositions of chapters for prayer.

In 1932 there was a first attempt in Boston, by the ***Yiddisher Musikalischer Journal*** to publish a journal dedicated to Hazzanut and Jewish music, with a condensed review of it in English. The editor of the first issue was I.L. Malarnut, and the editor of the second and final issue

was the Hazzan Eliyahu Kantor. Moses Smith was sub-editor. Although only two issues were published, the material printed in them, which included musical compositions, was of great value.

Another journal, *Yiddisher Musik*, was published in America, in Yiddish and English, from July 1934 to September 1935, edited by Hazzan Jacob Beimel. This was meant to be a monthly, but it appeared for just over one year. Its form was similar to that of the ***Yiddisher Musikalisher Journal***, and contained important material about the history of Hazzanut as well as musical compositions.

In 1949, ***The Cantor's Voice***, a bi-monthly, began to appear mainly in English, with some Yiddish and Hebrew. It was published by the Cantors Assembly. Later, when it was discontinued, the Cantors Assembly began publishing the ***Journal of Synagogue Music***.

The Hazzanim Farband publishes an annual magazine on the eve of Rosh Hashana called *Kol LaCoi*. Most of it is in English with some Yiddish, and it contains articles on cantorial matters and musical works.

The Yeshiva University's Federation of Hazzanim in New York has, since 1976, published a yearly journal called ***Journal of Jewish Music and Liturgy***, which contains research work and musical compositions. Its editor is Hazzan Macy Nulman.

Since 1975 a yearbook of the American Society for Jewish Music has appeared regularly, entitled ***Musica Judaica***. From 1969 to 1979, a journal of the Cantors Association, ***Cantors' Review***, was published in London, edited by Eli deLieb. This review appeared in stencil form, and gave news of the cantorial world as well as musical compositions.

An attempt to renew the publication of *Die Shul unddie Huzonim Welt* was made in Argentina. Seven deluxe issues were published between April 1966 and May 1969, in the form of the journal that had been published in Warsaw, and many reporters from the entire Jewish world were employed. This journal appeared in Yiddish, Hebrew and Spanish. Among its editors were Mordechai Kaufmann, reporter for ***Die Presse*** of Buenos Aires, and Hazzan Dov Shtulbach.

Cantorial and music journals in Israel are a separate subject and might be discussed in a subsequent article.

VIDEO REVIEW **“GREAT CANTORS OF THE GOLDEN AGE”**

Reviewed by ROBERT S. SCHERR

What was it about the “Golden Age” of Hazzanut, that period in the first third of this century, which made it “golden?” What made the early twentieth century such a rich environment, in which cantorial music flourished with the massive following akin to that enjoyed by the biggest pop stars today? Was it the newly-immigrated Jewish population in America which was longing to recapture its life in Europe, and so fixed on so-called “star hazzanim” as the apex of New World Jewish culture? **Was** it the unusual talents of the star hazzanim themselves – Sirota, Hershman, Roitman, Rosenblatt, among others, whose personalities and voices made them stars who sang to turn-away crowds wherever they went? Was it the newly-available technology of the phonograph, to be followed by primitive sound movies, which made the sounds of hazzanut accessible to individual homes, as well as public halls?

Whatever the reasons, lovers of Hazzanut and Hazzanim will thrill to the historical video “Great Cantors of the Golden Age.” Recently released by The National Center for Jewish Film at Brandeis University, this video for the first time makes available footage of some of the great cantors of the “Golden Age.” Most of the actual film footage, in black and white, came from the 1931 film, “The Voice of Israel,” and “The Dybbuk” (1939). Two segments, performances by Katchko and Hershman, were not in the original film and are being seen here for the very first time. Film of hazzanim is eloquently introduced by Professor Max Wohlberg, acknowledged dean of the American cantorate, whose narration provides historical and biographical background for the musical selections. The video was produced by Cantor Murray E. Simon. Executive Producer was Sharon Pucker Rivo.

These are invaluable historical vignettes. To many, these voices are known through their audio recordings, but now for the first time, younger lovers of hazzanut will be able to see these beloved treasures of the cantorial art. Now our eyes can see what only our ears have known. These hazzanim are giants of cantorial art. To be able to know, now and in the future, how these men appeared as well as how they sounded makes this film a treasured document.

ROBERT S. SCHERR is hazzan at Temple Israel, Natick, Massachusetts

It is essential to note that this video is not a documentary history. Viewers expecting to find definitive history and analysis of hazzanut at the turn of the century would be disappointed. What one does find is selected rare footage of actual performances of these great cantors, and helpful commentary by Cantor Wohlberg. If it is a bit distracting to have the original footage in black and white, then cutting to Wohlberg in color, it nonetheless distinguishes the original footage from the contemporary commentary.

The performances are classics to be treasured and enjoyed; but they are also historic documents, visually as well as vocally, of the style of hazzanut from this period of the early twentieth century. The male choirs (sometimes of Mayer Machtenberg) surrounding the hazzan in formal pose remind us of an era gone by. As history, it is invaluable to see and hear a style which, while gone from synagogues today, was a critical influence on the music still heard and still beloved by congregants of all ages. Now one can have a visual sense of the elegance of Rosenblatt, or the pathos of Hershman. We sense the whole being of these artists, as their public knew them half a century before, and it was their “wholeness” which was a feature of their stardom.

This project, more than 2 1/2 years in the making, was really begun about 15 years ago when the National Center for Jewish Film acquired the estate of the late Joseph Seiden and the rights to the productions of his studio, Judea Films. Cantor Murray Simon became the prime advisor to Sharon Pucker Rive, Executive Director of the center. After obtaining the film from the Library of Congress where it had been housed, they identified two primary goals: to preserve the old nitrate film, which was deteriorating rapidly, onto more permanent acetate film; and to create a product which could be distributed to make this footage and the historical documentation it represented available for wide distribution.

Cantor Murray Simon made a number of editorial decisions which were essential to the success of this film as we now have it. From the original, deteriorating film, he had to select the best available footage. In the original film, interspersed with the footage of the cantors and choirs, were cut-aways to “Biblical scenes” from Seiden’s Yiddish film production, the appearance of which would have detracted from the film’s presentation to contemporary audiences. Simon instead substituted footage from the Center’s archives of appropriate scenes from European shtetl life, Ellis Island, and Israel in the early 1900’s. The golden voice of Gershon Sirota, captured in the film clip from the 1939 Polish film “The

Dybbuk” is the last known recording of that voice. Sirota perished in the Warsaw ghetto. Simon is also to be credited with the necessary fundraising among private donors and cantorial organizations which made the project a reality.

The video format and modest price (\$54) make this unique footage available to a wide audience for the first time. It will be of great value for aficionados of cantorial music to add to their personal collections of recordings. It is expected that synagogue libraries will find it particularly valuable for their collections. Wohlberg’s informative narration introduces each performance, making it a natural “self-contained” educational program, useful for adult or religious school classes. The National Center for Jewish Film is located at Brandeis University, Low Building 102, Waltham, Massachusetts.

REVIEW OF NEW MUSIC

ASHIRA LASHEM B'CHAYAI - A TESTAMENT OF SONG

Reviewed by RA S. BIGELEISEN

Ashira Lashem B'chayai, A Testament of Song, by Charles Heller is a compilation of table songs, folk songs and congregational melodies as sung in the Beth Emeth Bais Yehudah Synagogue in Toronto, Canada. This congregation is the result of the merger of several congregations and, consequently, has members who come from a wide variety of backgrounds. That this book should contain **z'mirot** that are so rich and varied should come as no surprise since the congregation has long had reputation for hiring outstanding hazzanim and possessing a remarkable choir. Such a congregation would naturally attract **balebatim** who love and are knowledgeable about Jewish music.

Mr. Heller, Beth Emeth's Choir Director, has presented us with a carefully notated volume containing many wonderful melodies. The book begins with fifteen **z'mirot** which include melodies for the three Shabbat meals and, most unusual, one for Sh'mini Atzeret. The melodies cover the gambit of traditional styles: free chant for **Baruch Adonai Yom Yom** and **Kol M'kadeish Sh'vi'i**, and strictly metrical renditions including outstanding examples for Shimru **Shabotai**, **Yom Michubad** and **M'nuchah V'simchah**. I found the rendition of **Tsamah Nafshi**, which combines free chant with a metrical refrain, to be one of the most moving melodies I have encountered, while the Bobover version of **Yah Ribon**, which uses many different chants for the verses with the same refrain, should be attempted only by a very sophisticated group.

Mr. Heller next presents a Sephardic version of the **Birkat Hamazon** and two English versions of **Shir Hamablut**. **These** renditions have academic interest, especially Freda Lewis' **Shir Hama'alot** which probably dates back to the 18th century. Six Niggunim for singing at the table follow in the next section. They range in spirit from a peppy **Am Yisrael Chai to a D'veikus** of the Modzitzer Chassidim. Jack Malamud's **Niggun #2** is a very fine example of **D'veikus as** well and the **Niggun** of the Alexander Chassidim has one's foot tapping all the way through.

In the section which follows, Mr. Heller has recorded selections from

IRA BIGELEISEN serves as Hazzan of Beth Shalom Congregation, Kansas City, Missouri.

the Haggadah. Of the two versions of **Adir Hu** which appear, I prefer the second by Jack Malamud. Beginning on the seventh note of the scale, he winds his way all through the refrain reaching the tonic only on the last note. Of the other selections, **M'kimi Mei'afar Dal** by Shkolnik stands out for its tearful interpretation of the text. This, by the way, is a very famous composition recorded by many hazzanim, including Rosenblatt.

Of the Niggumin which Mr. Heller has transcribed for Shabbat and High Holiday services, **Eil Adon** stands out as a spirited rendition in an unusual major key, while Jack Malamud's **Hayom** is refreshing for being in the Ahavah Rabbah mode instead of the usual minor.

The collection of nine Yiddish folk songs (many of which are to be found elsewhere) includes a lullaby, Ketsle, **Shtil** and many ironic, humorous songs for various holidays, especially Purim. While the melodies of these songs are not really outstanding, the texts are interesting and, at times, moving. **Aleph, Indinkes** contrasts the lot of the rich to that of the poor. Sung to the tune of Akdamut, it is a parody of the alphabetical acrostic form of the **Piyyut. Az Meshiach Vet Kumen** pokes fun at the Kabbalists who claimed that the Messiah would come in 1928. **In Suke** reflects the faith in God's protection which has sustained us through the centuries: though the wind threatens to blow the structure down, as soon as the author makes Kiddush, the candle burns calmly and the winds are no longer felt inside. Tsvey **Kashes is the** humorous story of a wife who is having trouble with her "shikse." First the "shikse" **treifs** up a meat pot by putting milk in it. The Rebbe tells the wife to **kasher** it by scrubbing it with ashes and putting it in the ground for three days. He recommends a similar treatment **tokasher** her husband when he starts fooling around with the same servant. A wedding song, two Purim songs and a song which covers the cycle of Jewish holidays complete the section in a merry way.

The musical selections in the book end with three simple choral arrangements: **Ein Kelokeinu** and two **niggunim**. Mr. Heller has been faithful to his sources in his arrangements of these melodies. They sound authentic and are moving even if the arrangements don't always follow the rules of harmony and counterpoint.

It is clear that a lot of thought went into making this collection easy to use as well as informative: the spring binding lies open easily on the piano; suggested chords appear above the melody line for performance with accompaniment; the print is clear and large. Mr. Heller includes a short biography of each informant and excellent translations of each text.

Each text (except the ***Birkat Hamazon*** and ***Ein Kelokeinu***) is included in its entirety and the Yiddish songs are completely transliterated as well. An appendix gives variants of several of the melodies, and a transliteration guide and bibliography at the end show that Mr. Heller was serious about making this volume of musicological value as well as an obvious labor of love.

In his forward, Mr. Heller explains that, for the sake of clarity and utility, he converted the pronunciation of the Hebrew songs to Sephardit and corrected the word stresses. While it is difficult to find fault with such an approach, I, for one, feel that some of the ***ta'am*** is lost with only the Sephardit pronunciation available. The destruction of European Jewry imposes on us a tremendous obligation to preserve as much of that culture as possible. Mr. Heller has recorded these wonderful melodies. Through his biographical sketches, he has made us feel part of a tradition which is all but lost, but where are the delightful accents about which he speaks so lovingly in his notes? Above all, I am not sure that anything is really gained through Mr. Heller's approach: most of the songs are clearly Ashkenazic in origin, are clearly composed with the "wrong" stresses, and can only be shifted over to "correct" stresses unnaturally. Even Mr. Heller recognizes this and has left many of the stresses as they were originally, e.g. ***Ba-ruch*** kEil el-yon a-sheer na-tan m'nu-chah. Why not be consistent, and record things as they were really sung? This is a small point however, especially considering that Mr. Heller has collected so many European melodies which appear nowhere else and has cast them into such a usable form. This volume would be a valuable addition to anyone's collection.

MUSIC SECTION

Experts from *Ashira Lashem B'chayai (A Testament of Song)*,
 Edited by CHARLES HELLER

© 1990 Beth Emeth Bais Yehuda Synagogue
 Reprinted courtesy of Charles Heller.

M'NUCHAH V'SIMCHAH #2

Max Gold

Poco lento

1. M' - nu - chah v' - sim - chah or la - y' - bu - dum, yom - sha - ba ton
 yom - nach - ma - dim, shom - rav v' - zoch - rav hei - nah m' i - dim
 ki l' - ata - shah kol b' - ru - im v' - om - dim. 2. Sh' - mei sha - ma - yim
 e - ret v' - ya - mim kol va - ra - rom g' - vo - him v' - ra - mim, ta -
 sin v' - a - dum v' - cha - ya r' - ai - mim, ki v' - Yah A - do mei - ter - o - la - mim.
 (after 3 verses similarly)

Max Gold was born in Toronto and was encouraged to become a synagogue chorister by his father Chaim Goldslager, who was a cantor in Kielce, Poland. He introduced his z'mirots melodies at the Se'udah Shlihit at Beth Emeth, where they became popular. Although he composed these melodies himself, he described them as having been "heard somewhere", which in a sense they were, since they reflect a lifetime's immersion in traditional Jewish music. It is in this respect that a composer acts as the transmitter of a body of music used by large numbers of people.

M'nuchah V'simchah

The Jews have rest, joy and light on the Sabbath, the day of delights. Those who observe it testify that everything was created in six days: the heavens, the earth, man and the animals.

TSAMAH NAFSHI

Song by Barzey Barenholtz

Rect.



Tsam - ah — naf - shi lei — lo - hin, l' - Eil — chai —

Chorus, moderate (melody in lower line)



Li bi — bi - bi, — bi - bi uv - sa - ri, y' - ra - n' - ne l' - Eil — chai.

Rect.



(verse)
Eil — e - chad b' ra — a - ni, v' — a - mar, chai - a — ni,



ki lo — yir - a — ni, ki lo — yir - a — ni ha —



a — dam va - chai — (chorus)

(other verses like Eil echad.)

This soul-stirring melody by Eliyahu Zev Barenholtz (see note on *Baruch Adonai Yom Yom*) is a favorite at the Se'udah Shlishit at Beth Emeth. The following notes were written by the composer's son Rabbi Sholom Barenholtz; they attest to the devotion given to this song: "*Tsamah* is a poem composed by Abraham Ibn Ezra (ben Meir) (1092-1167), commentator of the Bible and one of our greatest poets. The first letter of each stanza starting with the second one spells his name for us - Avraham ben Ezra. However, according to Eisenstein's *Otsar Yisrael* his father's name was Meir. The great Gaon the Chatam Sofer said that Ibn Ezra was inspired by a heavenly spirit (*ruach hakodesh*) when he composed this masterpiece, and recited it every Friday evening. It goes without saying that the *ruach hakodesh* can be felt only in the original Hebrew words, which are based on biblical passages."

My soul thirsts for God, the living God; my heart and my flesh sing for joy to the living God. The One God has created me and has said "I surely live; for man shall not see Me and live." He created everything with wisdom, kept most secret from the eyes of all living things... I shall bow my head and spread forth my hands to You when I declare: "The breath of every living being shall bless Your name."

YOM ZEH M'CHUBAD#2

Sung by Charles Heller

Allegretto, in marked style

(chorus) Yom zeh m' - cha - bad mi - kol ya - min ki vo sha - vat sur o - la - min. FINE

yom zeh m' - cha - bad mi - kol ya - min ki vo - sha - vat - sur - o - la - min.

(verse) Shei - shat ya - min ta - a - sh m' - lach - le - cha v' yom hash - vi - i

ki - lo - le - cha, shab - bat lo ta - a - sh vo m' - la - cha. D.C.

ki chal a - sh shai - shat ya - min. (other verses similarly)

Charles Heller heard this melody sung regularly at Sabbath meals at Bnei Akiva camp in England. It was also taught at Jewish high schools in London as part of the general curriculum. See also notes to *Shalom Aleichem*.

EIL ADON

Sung by Joe Kichler

Maestoso

Ta - ra - ra

na na na na na
Eil a - don al kol ha-ma - s - sim ba - ruch um - vo - rach b' -
Ha - mit - ga - ah al cha - yot ha - ko - deah, v' - nish - dar b'cha -

El kol a' - sha - mah, God - la v' - tu - ve ma - lei o - lam da - at et - va - nah -
vod et ha - zar - ka - vah, Z' - chur u - mi - shur lif - nei chis - o cha - sed v' - ra - ch - mim -

1
2
no - v' - vim o - to. Ta - ra - lif - nei - ch' - vo - do. To - vim a' - o - rot sha -
Ko - ach eg - va - rah 7

1
2
ha - m E - lo - al - m y' - ten - rum v' - da - at b' - vi - nah ev - ha - ba -
an - ten ha - lam - ih - yot - moah - lam b' - ko - sev - ni - veil -

M' - lei - an - ziv um - si - kim - no - gal - an - ch - zi - vem b' - chol ha - o - lam,

S' - mei - chum b' - tui - tam v' - m - sim b' - vo - no o - sim b' - et - mah v' - tui -
ko - nam, P' -

air v' - cha - vod not - nim lish - mo. Tao - ho - la v' - ri - nah l' - zai - cher mal - chu - to, ka -

ra - la - sha - mesh va - yiz - rach or, ra - ah v' - hit - kim tu - rit - hal' - va - nah.

She - vach not - nim lo kol a' - va - me - som tif - e - ret ug - du - lah a' - ra - fim v' - o - fa - nim v' - cha - yot ha - ko - deah.

Joe Kichler grew up in Wisznicz Nowy, near Krakow, Poland. He used to visit the Bobover Chasidim, where he heard this melody sung by the Bobover Rebe. A different version of this melody may be found in Pasternak's *Songs of the Chasidim* vol. 2.

God, the Lord of all creation, may He be blessed by every soul. His greatness and goodness fill the universe... The heavenly lights are good, He made them with knowledge, wisdom and insight, He gave them energy and might to rule over the world... they rejoice in their rising and setting, performing with reverence the will of their creator. All the hosts of heaven praise Him...

MIMKOMCHO

MOSHE TAUBE

Moderato

RECITANDO, RUBATO

MIM-KOM-CHO MAL-KEI-VU SO-FI--A, MIM-KOM-CHO, MAL-KEI--VU, SO-FI-----A,

RECITANDO, RUBATO

AGITATO

VE-SUM-LOCH O-LEI--VU VE-SUM-LOCH O-LEI-VU KI KI ME-

AGITATO

CHA-KOM A-MACH-VU LOCH, KI ME-CHA-KOM A-MACH-VU-LOCH KI ME-CHA-KOM

A - NACH - NU LOCH, MO - SAI MO - SAI TIM - LOCH MO - SAI MO - SAI TIM - LOCH BE - TSI -

YON, KI ME - CHA - NUN A - NACH - NU LOCH MO - SAI TIM - LOCH BE - TSI - YON

4. OPTIONAL

MO - SAI MO - SAI TIM - LOCH BE - TSI -

YON MO - SAI MO -

481 TH - LACH BE - TH - YU, OH, BE - KO - RAN BE - YO - RE - NU BE - KO - RAN BE - YO - RE - NU, LE - O -
 LAM VO - - - - - ED - - - - - LE - O - LAM - - - - - VO - - - - - ED TITH - - - - - KAN
 TH - GA - - - - - DAL VE - SIS - - - - - KA - DASH O -
 SACH BE - SACH - - - - - YE - AN - SO - LA - YIM IA - CHO TH - GA - DAL VE - SIS - KA - DASH BE - SACH BE - SACH YE -

RU-GHO-LA-----YIM, YE-RU-GHO-LA-YIM SR-CHO

LE-DOR VO-DOR UL-NE-TRACH NE-TSO---CHUM.

RITARD. RITARD.

A TEMPO DOLO VIVO

VE--E-I-NBI-AU SI-----RE-NO SI-----RE-NO MAL-CHOY--

A TEMPO DOLO VIVO

CHO KA-DO-VOR NO-O-MU GE-SHI-REI U--SE--

First system of musical notation. It features a vocal line at the top with lyrics "CHO" and "CHO" under two measures. Below is a piano accompaniment with a treble and bass clef. The piano part includes a first ending bracket and a second ending bracket. The key signature has one flat, and the time signature is 4/4.

Second system of musical notation. It consists of a piano accompaniment with treble and bass clefs. The piano part features a melodic line in the right hand and a bass line in the left hand. The key signature has one flat, and the time signature is 4/4.

Third system of musical notation. It includes a vocal line with lyrics "AI YE - DEI" and "DO - - - - - VO" under a long note. Below is a piano accompaniment with treble and bass clefs. The piano part has a melodic line in the right hand and a bass line in the left hand. The key signature has one flat, and the time signature is 4/4.

Fourth system of musical notation. It features a vocal line with lyrics "AI YE - DEI DO - - - - - VO. DU. DO - - - - - VO. AI YE DEI - DO - VO" under a long note. Below is a piano accompaniment with treble and bass clefs. The piano part has a melodic line in the right hand and a bass line in the left hand. The key signature has one flat, and the time signature is 4/4.

RE-SU-AM TIBI - HE

fff

ESA EINAI PSALM 121

MUSIC BY M. HIMELSTEIN
PIANO ARR. RAY SMITH

The first system shows the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

The second system contains the first vocal phrase. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment continues with chords and a steady bass line.

E - SA EI - NAI EL HE - MA - RIM MBI - A - YIN YA -

The third system contains the second vocal phrase. The vocal line includes a long note with a fermata. The piano accompaniment features a more active bass line with eighth notes.

VO EZ - RI MBI - A - YIN YA - VO EZ - RI EZ -

The fourth system contains the final vocal phrase. The vocal line includes a triplet and a long note with a fermata. The piano accompaniment concludes with sustained chords.

RI MBI - IM A - DO - - NAI O - SEI SHA - MA - YIM YA - A - - - - - ABTZ O -

SEI SHA - MA ... YIM VA - A — RETZ AL YI - TRIN LA - MOT - RAG

LE - CHA AL - YI - MOT AL - YI - MOT AL YA - NUM — SNO — RE -

RE - CHA AL - YA - NUM — SNO — ME - RE - CHA AL - YA - NUM AL - YA -

NUM — HI - MEI LO YA - NUM — VE - LO VE - LO YI - SPAN SNO -

MBIA YIS - RA - EL SHD - MBIA YIS - RA - EL A - DO -

RAI SHD - ME - RE - CHA A - DO - NAI TZI - LE - CHA AL YAD YE - MI - BE -

CHA SHD - ME - RE - CHA TZI - LE - CHA YO - MAM NA - SHE - MESH

LO LO YA - KE - KA YE - YA - REI - - ALH BA - LAI LA A - DO -

NAI YIH - MOR - CHA MI - KOL RA YISH - MOR - CHA MI - KOL

RA YISH - MOR ET NAP - SHE - - - CHA YIH - MOR

ET NAP SHE - - - CHA A-DO NAI YISH - MOR TEBI - TE - CHA U - VO -

E - CHA TEBI - TE - CHA U - VO - E - CHA MEI - A - TA VE - AD - O -

The image shows two systems of musical notation. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature has one sharp (F#) and the time signature is 4/4.

System 1:
Vocal line: LAM ——— MSI-A- TA VE - AD O- LAM ———
Piano accompaniment: The piano part features a steady accompaniment with chords and moving lines in both hands.

System 2:
Vocal line: ——— VE - AD (ossia) O ——— LAM. ———
Piano accompaniment: The piano part continues with similar accompaniment, ending with a double bar line.